THE Call Letter

March 1988 Vol. 1 No. 6

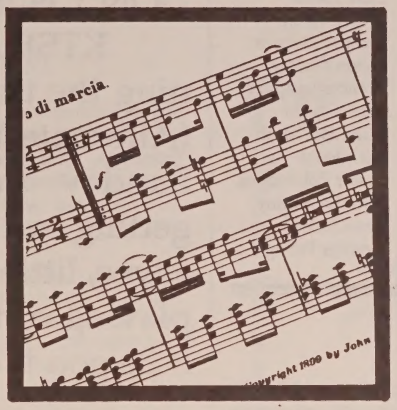
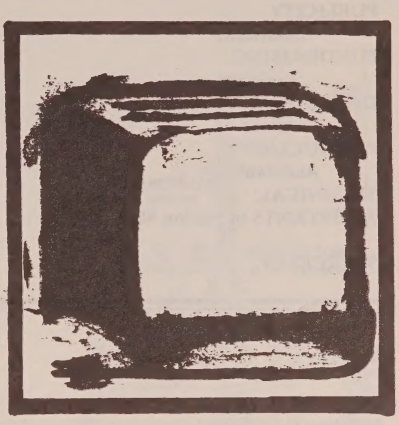
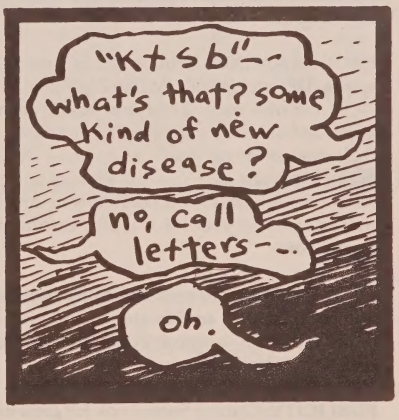
The Call Letter is the official newsletter of KTSB-student radio at the University of Texas at Austin



fig. 91.7 Student Radio



in this issue....

- game theory interview
- daniel johnston
- endorsements
- skinny puppy film review
- and more to excite your musical senses....

G. WALKER J. BOOM

KTSB STAFF

STATION MANAGER	Kevin Tuerff
MUSIC	Rob Forman
	Laura Martz
PROGRAMMING	Ken McKenzie
Assistant	Keith King
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Assistant	Marck Robin
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Assistant	Jackie Nadler
UNDERWRITING	Frances Langner
Assistant	Meri Geisler
PRODUCTION	Mike McCalpin
Assistant	Nick Joost
TECHNICAL	Lester Polchlopek
ASSISTANTS to Station Mgr.	Charlie Ashley
	Dave Fisher
SECRETARY	Jennifer Wong

WHAT'S GOING ON.....

MUSIC: Rob and Laura would like to thank Jennifer and Michelle Hartman for all their immense help. And Alligator Records is now servicing us.

PROGRAMMING: There will be an interview seminar for news/sports/DJ's on Monday, March 7 at 7 p.m. in the KTSB radio office — 90 minutes max. (Field and studio interviewing.) We need musicians or critics (now playing or writing in Austin) to indicate their availability to "guest" as one-shot DJ's on Sundays at 7 p.m. Note: You *must* call Ken first if you want to come in to the KUT session on Saturdays — **do not show up unannounced.** If you have trained and have yourself on tape, please drop that tape by the office (in my box).

PRODUCTION: We're busy writing and recording station demos and radio theatre; auditioning writers and voices. Needed: voice actors/actresses — especially tall, blond, blue-eyed actresses (voice optional); female writers. Hmmm.

PUBLICITY: Coming Soon: Look for great new KTSB T-shirts and stickers at the west mall table. Also planning festivities for station start-up/opening.

NEWS: KAZI continues training news personnel...staffers went to the Student Primary Forum in Dallas Feburary 18-19...news handbook is in the works...AUDITIONS...staffers attended NPR's "Morning Edition" hosted by Bob Edwards February 25...Also, Sara is in need of "NEWS" music (i.e. a theme song). Suggestions appreciated. Always need volunteers!

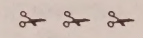
TECHNICAL: We are building the radio station. Also, equipment status is looking better every day.

CAMPUS/COMMUNITY AFFAIRS: We are encouraging campus groups to submit a calender of events. Our dept. is working on SXSW; public service announcements and we encourage all to submit. Does the community have ideas? — encourage them to call us.

SPORTS: The Sports staff is beginning to interview the UT sports clubs to produce five-minute features. Sunday sports show will run from 6-7 p.m every week, and it will be a talk program discussing sports issues. Also, our staff's intramural basketball team is well on its way to a winless season — we are currently 0-3.

DON'T FORGET!!!!!

KTSB staffers are still spinning the tunes on KUT-90.5 FM, (Alternate Wave) from 2-5am on Sunday morns.....while we're getting our training , you can get a wee, little taste of what we'll be playing come air time and won't it be good!



WHO'S GOING WHERE.....

KTSB Station Manager Kevin Tuerff and Business Manager Scott Kentros traveled to the IBS Conference (Intercollegiate Broadcasting System) in New York on February 24-28

CALL LETTER STAFF

Editor-in-Chief.....Sara Pevaroff
Contributing Editor: Mike O'Connell, Mr. Headley
Contributing Writers: Kristy Bartlett, Peter Blackstock, Erik Bliss, Rob Forman, Rob Gray, Greg Headley, Kyle James, Laura Martz, Ken McKenzie, H. Lynn McRae Jr., Eric Ogershok, Jarrett Paschel and lifesaver Kathy
Artists: John Keen, Pat Owens, Chris Ware

All articles written in this small but growing publication are the views of the individual writers and do not necessarily reflect the views of KTSB.

***The Call Letter** welcomes any story suggestions, artwork, editorials, comments or otherwise music related articles, and moral support.*

PLEASE CALL THE EDITOR AT 471-5106 FOR MORE INFO

THANK YOU-THANK YOU-THANK YOU-THANK YOU-THANK YOU-THANK YOU-THANK YOU-THANK YOU

KTSB would like to extend a tremendous thank you to KLBJ for the generous donation of enough equipment to help the station get started and to Mike Godwin for the donation of 100 records to the station.

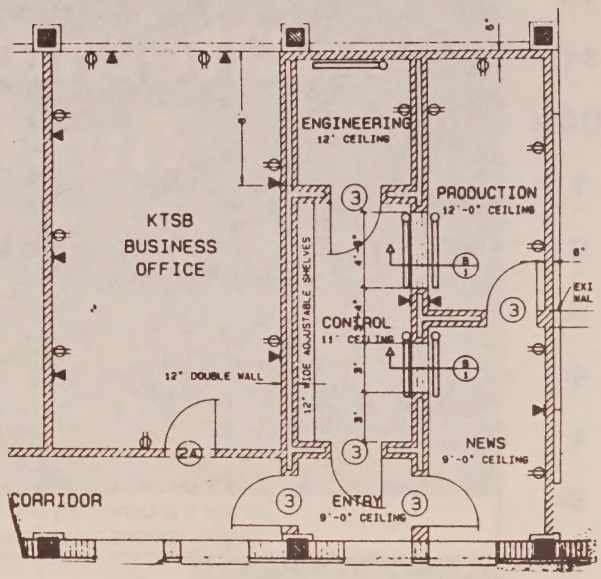
THANK YOU-THANK YOU-THANK YOU-THANK YOU-THANK YOU-THANK YOU-THANK YOU-THANK YOU

CONSTRUCTION NEWS!!!

After a long year and a half of waiting, construction of the home for KTSB has begun! We mean it, they really did! Renovations of the old Varsity Cafeteria began on February 16, 1988. The Varsity Cafeteria, which is located east of Gregory Gymnasium and across from Jester Center on 21st Street, has been closed for almost two years now. The only kind of feast to be served from the Varsity now is alternative radio programming.

The KTSB studio and business office will take up approximately 980 square feet when the construction is completed in late March. About 440 square feet will consist of the "on-air" and production studios. Engineering work space and a news office will also be included. Keep in touch for our real air date! (very soon, mind you)

Here for your enjoyment, we have reproduced the blueprint of the station....



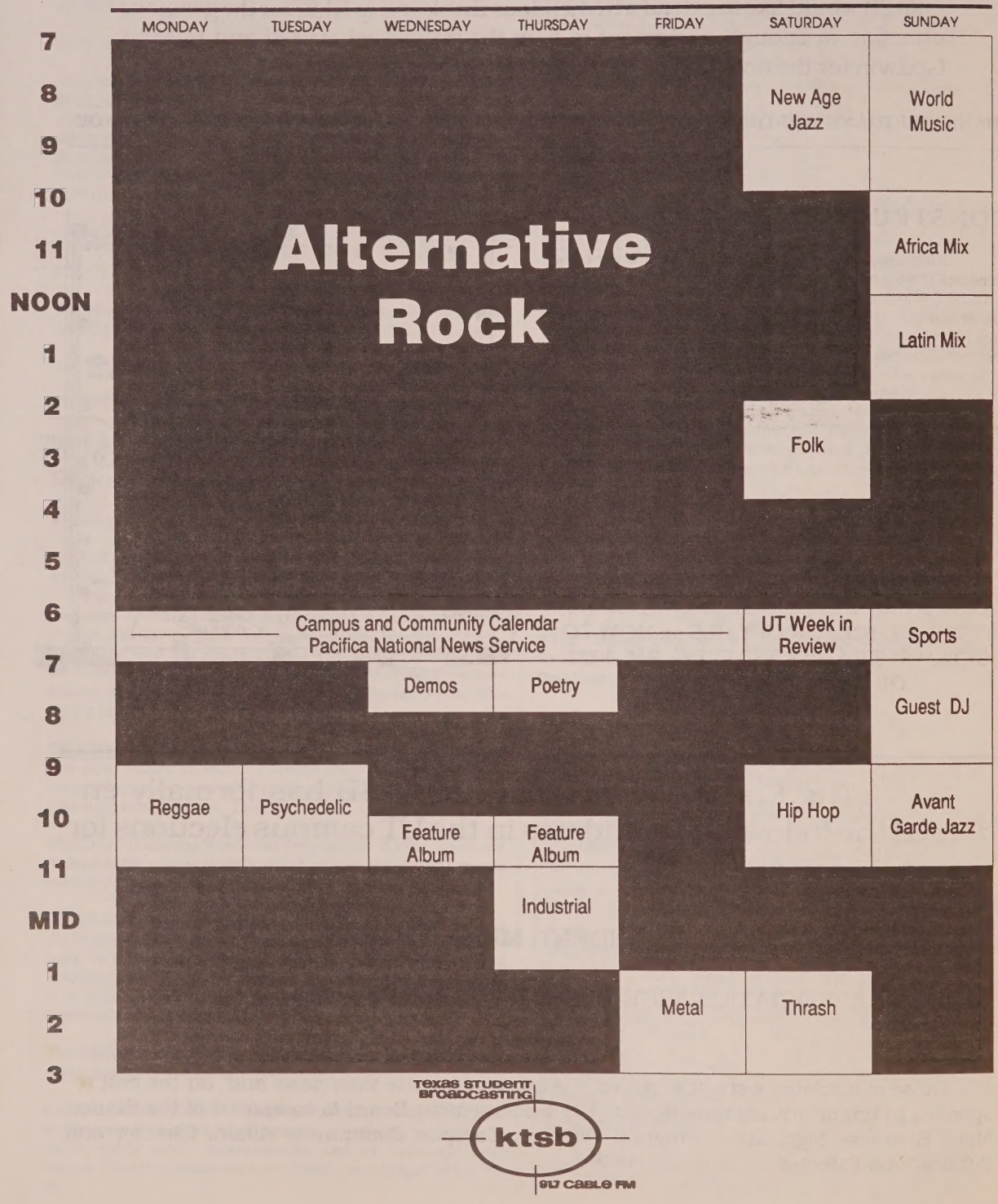
HEY IF YOU DIDN'T GET THE NEWS , KTSB WILL BE ON CABLE RADIO, COME BY THE OFFICE FOR DETAILS on HOW TO GET CABLE RADIO- TSP BLDG.,RM. 4.122 OR CALL US AT 471-5106

The Endorsement Board of KTSB has formally endorsed the following candidates in the UT campus elections for the positions of:

STUDENT ASSOCIATION PRESIDENT: **Michael Hulbert**

STUDENT ASSOCIATION VICE-PRESIDENT: **Bob Palacios**

These candidates were selected on the basis of intense interviews and off the cuff responses to important campus issues. The Endorsement Board is composed of the Station Mgr., Business Mgr., Asst. Program Director, Campus Community Affairs Director and Publications Director.



Texas Student Broadcasting

ktsb

91.7 Cable FM

The KTSB PROGRAM SCHEDULE

NOTES FROM THE PROGRAM MAN

KTSB's schedule of programming continues to form itself out of a shapeless mass of eager faces and paper proposals. We'll re-evaluate our schedule after the first month of cablecasting to more assess student interests.

Musically, DJ's are looking forward to sharing lots of the "alternative rock" artists whose work has not been aired by Austin radio stations in the Eighties, yet remains popular among many college-age listeners. (Dance music, hard core and thrash, heavy metal, ska and reggae, electronic, psychedelic, ... the list goes on and on.)

Our music directors will be striving to expose DJ's and listeners alike to the vast wealth of unknown artists who've released material in the past few months. The Program Management Team sees this as the never-ending task of college radio in America, and in Austin (ever-dripping with creative juices) we have quite a challenge before us.

At least two or three cuts per shift will feature local artists, and we hope to allow guest DJ's (band members or media personalities) on the air once a week. Each music director will premiere a new album weekly, and one show is planned to feature "demo" tapes from artists who don't yet have recording contracts. A few special shows will focus on a single type of sound, but mostly you'll hear lost of different personalities mixing a wide variety of music.

With "Austin's Alternative" as our slogan, the News Department will also provide KTSB listeners with a new perspective. Student-produced newscasts will air every two hours with a campus/national angle that will complement the Pacifica National/International Evening Newscast aired five nights a week. Latin American news spots are planned for the weekends, along with a debate show and a lengthly sports program. We hope to include an occasional interview or documentary from other college stations to supplement features produced by UT students. And of course, you'll hear comedy, drama, commentary,... and mistakes (since we are by no means a professional radio station) like nowhere else in Central Texas.

Soundz goot, ya? We'll be looking and listening for your personal comments and suggestions. KTSB To Be: 91.7 on the Austin Cable Network. And I'm phone-able too. Ken McKenzie,

◆ ◆ ◆

AND NOW A WORD FROM HALF THE MUSIC TEAM...

"Alternative rock," "alternative music," "progressive rock," "college radio," "underground music" are all terms we at KTSB are tossing around when we talk about the kind of music you are going to hear at UT's first student-run radio station. But what do these terms mean, and what makes us different from other "rock" stations?

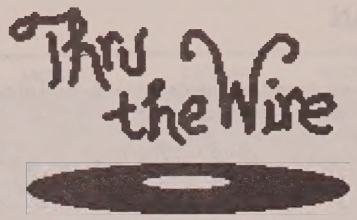
Commercial rock stations are run to make a profit. The most affective way to do this is by playing well-established, familiar artists that have a tendency to all sound the same. By doing this they keep a broad based general audience. Unfortunately it makes for rather monotonous listening. The rise of the classic rock format has only freezed the exposure of new artists even more. Thus excluding 90% of the rock music being created.

Since KTSB is a non-commercial, educational station and not out to make a buck we can play all the music being ignored. While not all of the music being created is great, it is up to Laura and I as Music Directors to seek out and find the good music, expose the d.j.'s to it and make sure they play it.

The thrust of the music will come from the "new music" bin (containing roughly 80-100 albums that are constantly changed out) where the d.j.'s are asked to play 5 songs per hour,(most playlisted shifts will be 2 hrs.) choosing the albums and songs thenselves. The rest of the time they can do what they want, although they are encouraged to mix in blues, experimental music, etc., as well as playing the classic rock of bands like Gang of Four and Television.

We do hope to educate, challenge and involve our listeners. We can't guarantee you will like everything you hear, but if you listen to a song or two you probably will hear something you find interesting....

Rob Forman



WILD SEEDS by Peter Blackstock
Mud, Lies & Shame
(Passport)

This is the follow-up to the wild Seeds' debut LP of 1986, *Brave, Clean & Reverent*. The album titles suggest it has taken just one record for this Austin band to lose its optimistic attitude; but if this record is any indication of the results of such a loss of ideals, I'd like to see everyone in the world become cynical heathens tomorrow.

Which isn't to say their first record wasn't good; in fact, it was one of the most pleasant surprises of 1986. But the Wild Seeds have improved considerably since then, as evidenced by *Mud, Lies & Shame*, an outright classic.

Anyone who had seen the Wild Seeds play regularly over the past few months knew this band was on a roll. Not even a lineup change in October (guitarist Bo Solomon was replaced by Randy Franklin) could slow them down — especially since Franklin, a veteran of several Austin bands including the Standing Waves, was a very talented replacement.

Mike Hall — guitarist, vocalist, songwriter and general band leader — is the Wild Seeds' driving force. It hasn't been an easy haul for him; he's weathered several lineup changes during the band's four-year history, but his perseverance is now paying off. The addition of vocalist Kris McKay a little over a year ago proved to be the final piece to the puzzle; she added a dramatic spark to a strong but sometimes unspectacular outfit, and suddenly a good band became a great one.

Their latest album opens with "Debi Came Back," which appeared on the *Live at the Continental Club* album about a year and a half ago. An adequate, if not stunning, opening cut, "Debi" is followed by the knockout one-two-three punch of "I'm Sorry, I Can't Rock You All Night Long" (the album's first single), "You Will Be Married to a Jealous Man," and "I Have Died a Thousand Times for True Love." The primary heart, soul and power of the record surges forth in these songs.

But it by no means ends there. Nor does it become repetitious. Instead, the record's character grows with the next couple of songs, the gentle, folksy "Long Gone Train" and the moody, brooding "Like a Fall." The Wild Seeds' ability to cover different musical ground so well is what makes them unique.

Side two cranks up with "Jack's Walking with the King," an intense though fairly undistinguished number. The upbeat, rollickin' fun of "Ramblin'" — that's pronounced "R-A-M-B-L-I-N'" is next, adding still another dimension of character to the album.

"If I Were a Storm" follows, an appropriately-titled number that gradually whirls up the folk, rock, and soul influences present throughout the record and unleashes them in a furious climax that blows away any reservations you might still have had about the quality of this album.

"Virginia," the one song on the record that Hall didn't have a hand in writing (Solomon wrote it), provides a melodic, folksy bridge between "Storm" and the album's closing tune, a beautiful ballad called "All This Time." Unfortunately, this is the only song on the record in which McKay steps out of her role as backup vocalist and sings lead. Her performance here is spellbinding; this song could be a big hit if it somehow made it to the airwaves.

Whether this record will get the recognition it deserves is questionable; it's hard for smaller labels such as Passport to compete with bigger labels that have much more money to shell out on promoting bands. But regardless of how well it does commercially, it's an overwhelming success musically.

XYMOX by Kyle James
Blind Hearts (EP)
(4AD)

Many of the bands on the 4AD label are rather enigmatic; they don't get a lot of press and prefer to let the music speak for itself. From what I could gather, Xymox has recently gone through some personnel changes. Pieter Nooten, with the band on the *Xymox* and *Medusa* LP's has taken leave of the group, apparently with the "Clan of" part of their name, going on to other endeavors (such as the excellent work resulting from his teaming with Michael Brook entitled *Sleeps With the Fishes*.) Two new members have joined the ranks: Burt Bartan on keyboards and Wim Anvers on drums. Along with veterans Ronny Moorings handling vocals, keyboards and guitar, and Anke Wolbert on keyboards and bass, this new incarnation from the Netherlands has released three songs on an EP that prove the Dutch can do more than grow tulips or make windmills and wooden shoes.

The title track, "Blind Hearts," shows a group in transition, developing new ideas while still holding on to the old that give them such a characteristic and unique sound. Still present are the richly-textured chords alternating with Moorings' wailing guitar, so dominant in older Xymox songs. But this has been augmented with a live drummer and a more upbeat feel. The combination of guitar and synths blends perfectly, neither one totally dominating the other. Moorings' simple but effective lyric line tells of his pushing someone away, telling him to get out of his life, to stand on their own and find their own path. He counsels independence and how blind emotion can erode it.

"A Million Years" again resembles earlier work, especially with the string chords at the beginning, until sampled horns and driving drums enter. The associations with dream images and happenings are characteristic of Moorings' style. Perhaps the most radical departure is "Scum," a full-force dance track. With its repetitive rhythm and overdubbed effects, it's sure to hit the dance clubs soon. In my opinion it's the weakest of the three. The mix could have been better, although it does have it's bright spots.

Xymox has always held a unique place among new music bands. With organic synthesizers and samples, washed over by hollow guitars and coursing drums, the group produces an unusual blend of atmospheric/art/dance music. With the absence of Nooten, a difference can be heard. But it is not a change that leaves the music lacking. On the contrary, it opens the band to previously unexplored, uncharted territory. Ronny, Anke, Burt, and Wim, "Ga met jullie unieke, aandoelijke muziek voort!" Those Dutch have done it again. Pick it up.

MEGADETH by Rob Gray and Eric Ogershok
So Far ... So Good ... So What
(Capitol)

Megadeth's third vinyl adventure takes some strides ahead but a few steps back as well. Dave Mustaine shows some melodic capabilities on this album that we haven't seen before. Overall, this 34-minute album is decent but lacks the excitement and energy of *Peace Sells ... But Who's Buying?* This could have been a better album, but a lineup change in the band may have held it back. Jeff young has taken over Chris Poland's lead guitar spot while Chuck Behler fills in on drums for Gar Samuelson. Young shows some prowess on this album but overemphasizes his tapping techniques, and Behler's drum sound needs work. Mustaine really rips on this album and still has to rely on a heavily-affected voice. Mustaine also produced this album as he did the last two.

So Far ... So Good ... So What kicks off with a nice instrumental, "Into the Lungs of Hell," and next in line is the powerful, hard-hitting "Set the World Afire," which is one of the best tracks on the album.

Megadeth covers the Sex Pistols "Anarchy in the U.K." next, but they really shouldn't have. This version doesn't deliver the intensity of the original. "Mary Jane" is a definite sign of Mustaine's increasing melodic awareness and comes across as an enjoyable tune.

The second side kicks in with "502," a car-racing, anti-cop sort of tune with an almost "Detroit Rock City" scam in the middle, but they pull it off nicely, creating a good thrash tune. The loneliness/suicide story of "In my Darkest Hour" follows with some redeeming qualities, but it's not a real grabber. The boys tear it up on "Liar," throwing in some classic Megadeth licks and some great solos.

Ending the album is "Hook in Mouth," in which Mustaine states his opinion of record ratings: "Freedom, it Means Nothing to me as Long as There's a P.M.R.C." that's Parent's Music Resource Center(By the way, this album earned an "explicit lyrics" label.) Mustaine still stops just short of serious political statements, mentioning nuclear war and the P.M.R.C., but not dwelling on them. Anyway, *So Far ... So Good ... So What* is worth buying, but let's hope that as soon as the new band members can gel and get tight, Megadeth head back in the direction of their *Peace Sells* album.

COWS by Greg Headley
Taint Pluribus Taint Unum
(Treehouse)

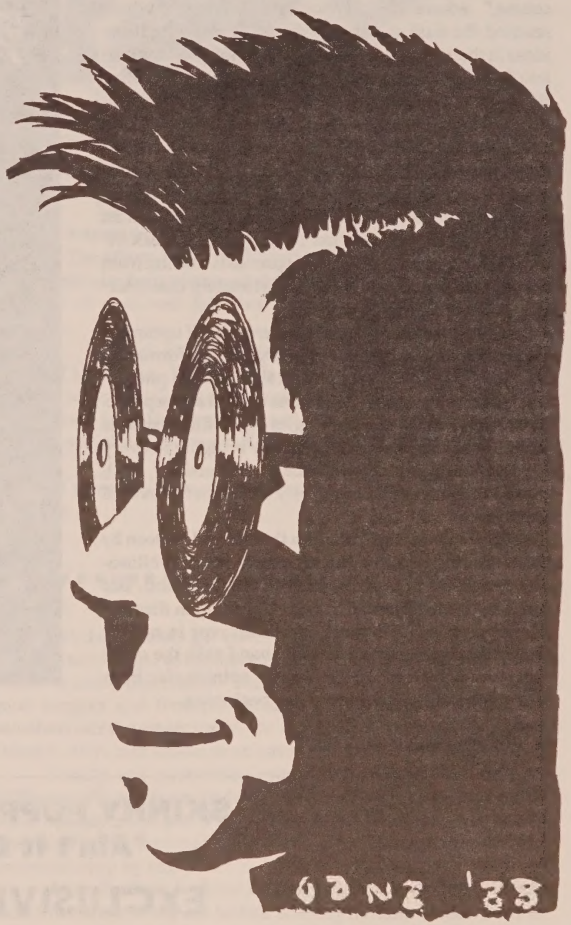
Like the title implies, this album taint quite like anything that's been released in quite a while. From the sparse credits on the insert it appears that Cows are a Minneapolis band. Don't be quick to pass them off as a Replacements or Husker Du rip-off. Cows have their own demented vision of reality. For you dozen or so admitted Cramps fans this one should grow on you like a virus.

The songs are structured in a chaotic way but they come together really tight. The band's whole approach mangles everything in a thoroughly delightful way. The songs vary from power chord rock-outs to jazz-based improvisation.

The opening song, "Koyaanasqatsi," shreds Philip Glass' vision of the same. If you're a Glass fan stay away from this album. There's a stab at social commentary on the first side in a song called "Sieve." It's sort of a bluesy song in which they spew lines like, "job and family, death and pearly gates." In the chorus they chew this up and spit out, "I'm a sieve." As far as in-depth social commentary goes these Cows seem content just to chew their cud.

The second side delves into thoughts on that tender time of post-pubescence. "Carnival Ride" is something of an ode to first love, but not like any you've heard of before. "The Pictorial" follows. If you've already guessed what this is about you've got a dirty mind. As if this weren't enough there's a cover of "Summertime Blues" but here bastardized and referred to as "Summertime Bone." Instead of a voice ,the vocals are carried by an awfully played, but amusing, trombone.

It's not an album for the faint-of-heart. If perverse, incessant noise is your thing then this might be right up your alley, so to speak.



if you are wondering why there is nothing in this space it is because there is nothing to go in this space because whoever was supposed to type something in this space or draw something in this lonely space or spit in this space did not do it so here i give you this meaningless drivel to read and when you are done, please turn the page and kindly enjoy the rest of the magazine and be thankful that i did not fill up this space with a blown up close up shot of me.....the editor

"Ain't It Dead Yet" starring Skinny Puppy

A collage of black and white images assaults the mind while a burning fuse snakes its way across the screen, beckoning the viewer to follow it on its journey into the Macabre. Final destination: a crowded arena where disciples await the synthesizers' pulsing rhythms that will breathe life into the beast. So begins Skinny Puppy's first concert film, "Ain't It Dead Yet?," a work that reveals their unique music and philosophy in visual form.

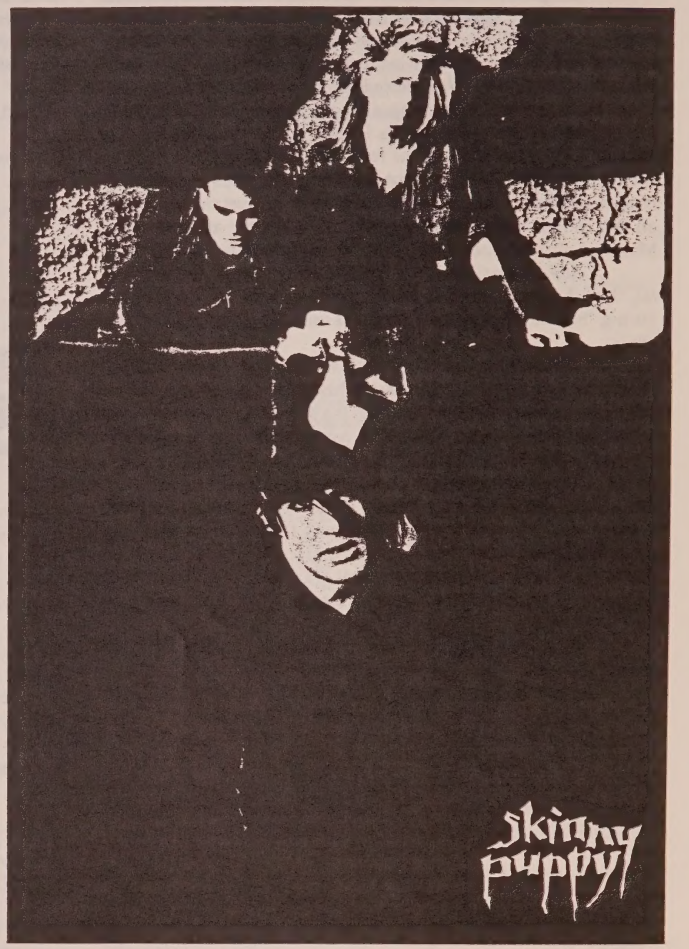
The group first received wide recognition with the release of their album, "Mind, The Perpetual Intercourse," whose dark lyrics and driving rhythms reached the dark recesses of the soul. Refining these ideas in their next venture, "Cleanse Fold and Manipulate," Skinny Puppy continues to deliver music with a message: music that shocks and repels while still managing to convey a deeper meaning."

In "Ain't It Dead Yet?" the combination of concert performance with performance art makes the band visually as well as aurally entertaining. Fire, blood, syringes, dolls and intestines are all utilized in vocalist Nivek Ogre's interpretation of the group's bleak vision. Ogre's deranged behavior prevents the film from falling into a monotony that unfortunately characterizes so many other concert films.

The nature of the band's style lends itself optimally to cinematic interpretation. Ogre's performance, coupled with skillful editing and slow motion photography, gives the concert an almost surreal atmosphere. The artistic use of camera angles again differentiates this film from others of the genre by bringing in every aspect of the show (eg. audience, band members, etc.), thus giving it a unity that greatly enhances the overall experience.

"Ain't It Dead Yet?" is a film that should be seen by those wishing to gain a deeper insight into the philosophy and vision of this innovative Canadian band. But one must be forewarned, due to Ogre's often disgusting props and appearance, this endeavor is not for those with weak stomachs. The band asks the question, "Ain't It Dead Yet?." In our opinion, far from being dead, the nightmare is just beginning.

by Erik Bliss and Kyle James



SKINNY PUPPY concert film
"Ain't It Dead Yet"

EXCLUSIVE SHOWING

at

DOBIE THEATRE

March 2-8, 1988

SPONSORED BY KTSB

call Dobie Theatre for showtimes

HOW IS DANIEL JOHNSTON?

by Kristy Bartlett

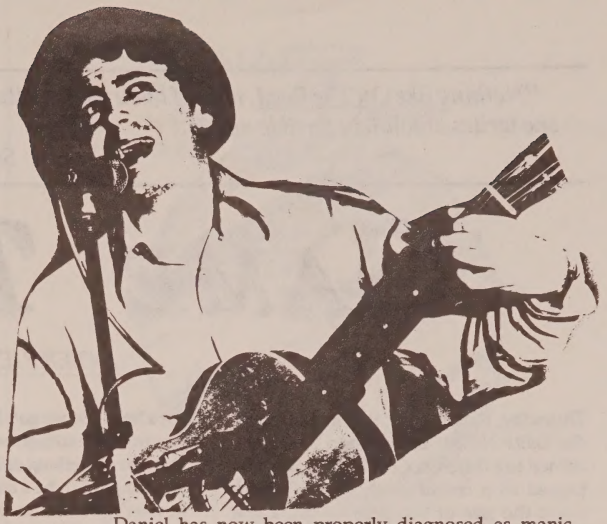
A high child like voice nervously asks, **"Hi how are you?"** The question is asked so honestly that you might find yourself answering, "Why I am fine thank you. How are you?" To which Daniel replies, **"Every morning he got up dreading each moment he had to be awake , he'd look at the floor and scribble on gum wrappers, he never found a better way to joke around."** As the lyrics suggest, Daniel Johnston was not fine when he recorded his tape, "Hi How are You?" In fact, he was having a nervous breakdown. Daniel Johnston created a sensation in Austin the three years he lived here. Although Daniel has been away from Austin for over a year his songs are far from forgotten.

Who is Daniel Johnston and what has become of him? Daniel arrived in Austin in 1984 under the guise of a corndog maker in a carnival. He liked Austin so he quit the carnival and got a part time job at McDonalds on the drag. He began to hand out his tapes to everyone; recordings a child could have done a better job on-but the songs were remarkable. Nobody knew what to make of the tapes or of Daniel reality--hence the legend of Daniel Johnston began.**"Try to point my finger but the wind keeps blowing me around in circles. Lucky stars in your eyes. I am walking the cow."**

He was a nervous wreck when he played in front of an audience yet he played his five song set for 6 months, opening for a number of Austin bands. But after 6 months he could no longer play live. He said, "I can't believe I ever played in front of people, it now seems like a dream."

Suddenly everyone was interested in Daniel--attention he did not really know how to deal with. **"Everywhere he went it seemed everyone was saying to him blah blah blah,it just did not matter much at all."**

Last December at a Butthole Surfers show somebody stupidly gave Daniel his first hit of acid which landed him in the Austin State Hospital-a scary place indeed for someone like Daniel. After one week Daniel got out of the State Hospital. Shortly thereafter he went to live with his parents in West Virginia.



Daniel has now been properly diagnosed as manic depressive. He has a chemical imbalance which he is being treated for. He is writing songs again and taking art classes at a branch of Kent State near his parents home.Slowly he is glueing his life back together. Things are really starting to take off for him.....

The British record lable Mute is pressing 5000 albums of Daniel's masterpiece "Hi How are You?" to be released sometime in March. The album is coming straight from the original recording . Daniel will also being doing a live show in London, opening for Pere Ubu. If all goes well Johnston may tour with Sonic Youth this summer.

Daniel Johnston's tapes invite you into his ash grey cloud of loneliness. You hear his many different voices which are so real they can make you damn uncomfortable.

"Down from the depths of nowhere \You know you'll hear them coming\And no one can stop them\The Marching guitars."

Daniel Johnston's tapes can be discovered at Sound Exchange and Waterloo.

THE CHEAP SEATS

by H. Lynn McRae

With economic hard times often squeezing every last farthing from students' social funds, we offer a new column, "The Cheap Seats." The principle focus will be on low or no cover venues in the local music scene as well as covering student discounts and ticket give-aways for films and events.

One place that should always be kept in mind is the Texas Union. Fun, food, films and events are always on the agends there. The Texas Union is possibly the finest student union in the country. It has more beers on tap than you have fingers and toes to count them. It has specials, books a diverse assortment of bands and it's convenient. (Did you know that Harvard has no student union building.)

The return of the Continental Club has seen expanded services. They now offer a diverse lunch menu and a good happy hour with live old-time piano from the Grey Ghost or Irbie Bowser. As well, they have continued booking some good local bands and an occasional roadshow.

Another Austin mainstay is The Hole in the Wall located on the Drag. The Hole offers a great assortment of beers with reasonably priced pitchers during happy hour. Though they are now charging a small cover ($2-3) on weekends you never know when you might catch "the next big thing." Bands like Timbuk 3 and Omar and the Howlers got their start at The Hole.

A new-comer to the local music scene is Pearl's Oyster Bar at Research and Burnet Road. They offer cheap shrimp and oysters, good burgers and free live music. The restaurant atmosphere vanishes once the music starts. On Friday and Saturday nights Cafe Orleans offers jazz shows at no cover.

Locally and nationally famous Stubbs Bar-B-Q at 4001 N. IH35 now offers jazz on Friday and Saturday nights. Their traditional Sunday blues jam is as good as ever. Of course, all of this is free. And people such as Joe Ely and George Thorogood have been known to drop by and jam.

As for freebies, look out for free passes to Steamboat's Triple Ticket Tuesdays. They can be found in any number of record stores and eateries, especially Thundercloud Subs. Also, Half-Price Books often gives away free passes to preview screenings of new movies.

One of Austin's top musical highlights, SXSW Music and Media Conference, begins Thursday, March 10 and goes through Sunday March 13. Volunteers are needed for pre-conference activities. Some discounts and freebies will be available to volunteers.

If you have a favorite hang-out not mentioned here then let us know. Keep in mind the low-cost angle. Drop by or call the KTSB office located in the TSP building 4.122, 471-5106. See you on the streets.

"Nothing like On The Road, none of those youth culture books. I like Joan Didion. I like her for her essays, she writes absolutely terrible novels."

Scott Miller, Game Theory

GAME THEORY

INTERVIEW

Thursday, February 11, the final night of the *Lolita Nation* tour, Game Theory returned to a different Continental Club and played to a crowd easily ten or twenty times the size of last year's. Laura and Jarrett watched the band eat before the show and then had a few works with Scott in attempt to capture the band's increasingly elusive spirit of pop.

KTSB: What are your favorite records today?

Scott: Today? Willie Alexander and the Boom Boom Band. My favorite records ever recorded: Who's Next by The Who, Sergeant Pepper, The White Album, This Year's Model by Elvis Costello, the third Velvet Underground album, Radio City and Big Star's Third by Big Star, Revolver, Murmur, and Everybody knows this is Nowhere by Neil Young.

KTSB: Which Big Star album is your favorite?

Scott: Radio City is better; it has kinda more raunch to it.

KTSB: Do you like this album best? (Lolita Nation, Game Theory's latest)

Scott: Yeah, I do. I used to make records when I was a kid — well, they weren't records, but you know, just like recording a bunch of songs in my band and calling it oh, this would have been my record if we had a record contract. And they were sorta really long and had a bunch of weird sorta different length stuff on one side.

KTSB: Do you have any good tour stories?

Scott: No really nutty things; last tour there were more because our bass player was getting durnk all the time and like really doing crazy stuff. In Anherst, Mass., he got really drunk and out of his mind and decided he had to get the staples out of his shoe. And he decided he wanted to stay with these college kids while the rest of us got a hotel. So we got this call at 4 a.m., the guy from the college who's promoting the show or something calls up and says, you have to get Gil, he's bleeding all over and he won't go to the hospital. So we go down and apparently he's been trying to pry the staples out of his shoe and cut his hand really bad. There was a big gash and a pool of blood — it gave us all a bit of pause, we didn't know if he'd got in a gunfight or something.

KTSB: Do you have any books that have been a big influence on you?

Scott: Finnegan's Wake by James Joyce, in that it's very free with its use of language so that's made me a little freer with my use of song formats. It's my favorite book too. Nothing like On the Road, none of those youth culture books. I like Joan Didion. I like her for her essays; she writes absolutely terrible novels. I don't really like a whole lot of poets, really , they all sound so poetic... Thomas Pynchon is pretty interesting.

KTSB: Do you have anything to say to college students in general?

Scott: College is great, but it's a relief to get out. There's plenty of fun to be had at college itself so be happy — but I woudn't say life sucks after college or anything.

KTSB: Did you learn anything?

Scott: I learned an amazing amount in college — I forgot most of it, but I learned it at the time. I guess you have to have some kind of competitive system, otherwise America would fall apart and teenagers would run wild in the streets looting...

KTSB: Is there a foreseeable future in underground music?

Scott: Disco is really coming back... Metal didn't go away, that surprised me, rather; it was there since about '81 when you had that Def Leppard problem, but it's still there in spades. Disco's really back. These bands like Swing Out Sister are entirely disco. You don't call it that or they're insulted, but that's what it is.

98% too many bands in this country sound like REM. They're probably my favorite band of this decade but if you're a band, please, don't sound like REM. It's an imitative time. A trend has to be when bands are simultaneously doing the same thing so it's an observed trend, not a bunch of bands sounding like one band that everyone likes.

KTSB: Are there any bands you've seen recently that you were really impressed by?

Scott: Christmas from Boston; Guadalcanal Diary. I produced this band from San Jose called Daddy in His Deep Sleep and some twenty seven various from Minneapolis.

KTSB: Anything else you want to say to the Austin community?

Scott: Hi to the Reivers — I haven't heard the new record but that Zeitgeist record is really good. Hi to the True Believers — do they live here?

Scott also mentioned that his friends the Three O'Clock have signed with Paisley Park, and are being produced by Prince who is also writing a song for them — The Paisley Pop Underground disintegrates before our eyes...

Interviewed by Laura Martz
and Jarrett Paschel

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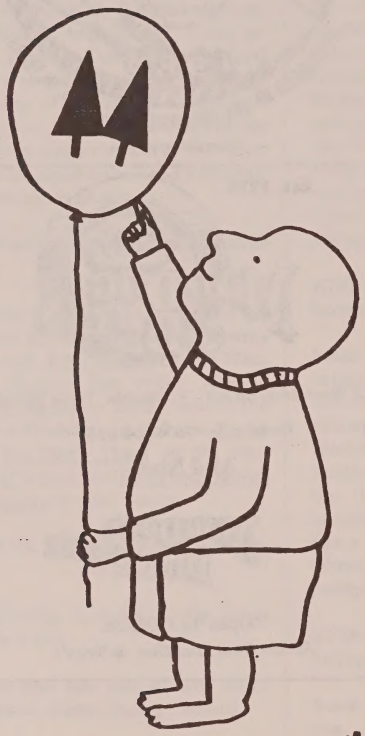

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